

.....PLAYS AT THE THEATRES THIS WEEK.....

ACADEMY OF MUSIC.
Tuesday, Wednesday and Thursday nights—"The Mikado." Friday and Saturday nights and Saturday matinee—"Bunty Pulls the Strings."

BIJOU THEATRE.
Billy B. Van in "A Lucky Hoodoo," all the week.

COLONIAL THEATRE.
Vaudeville.

EMPIRE THEATRE.
Miniature musical comedy.

ORPHEUM.
Pictures.

THE LITTLE THEATRE.
Pictures.

This will be "The Mikado." Who does not remember "Three Little Maids from School?" Who has forgotten "The Flowers That Bloom in the Spring, Tra-La." "He's Going to Marry Yum-Yum" or "The Willow"? Certainly all that generation whose sons and daughters have worked so faithfully and hard on the forthcoming revival of "The Mikado" will remember every line, every word, of the tune-

soared though strengthened by suffering through innumerable seasons of inconsiderateness.

Mr. Boykin will interpolate with inimitable mimicry one of the biggest song hits from the current success, "Oh, Oh, Delphine!" So well has this particular number been worked up by Mr. Boykin that its title has been withheld from the press, so that the surprise when it is sprung for the first time may be the more delightful.

Besides the humorous lines of his part, Mr. Boykin has introduced a vast quantity of original business into his performance, which has at each rehearsal provoked outbursts of laughter from the other members of the company, tired though they may have been.

The singing parts in the character list, as distinguished from the roles assumed by the two famed comedians, will be filled by voices of a calibre that no amateur company—if this may be described as an amateur company—in Richmond has ever been able to offer.

Mrs. Call (Yum-Yum), Miss Wade (Pitt-Sing), Miss Evans (Deep-Do), Mr. Ludwig (Nana-Poo), Mr. Call (Pish-Tush), and Mr. Featherstone (Pooch-Bah) present an aggregation of

woman he had in the eleventh hour abandoned. She arrives just as he is being forced into a disagreeable marriage with a sour old maid to whom he owes money and whose ultimatum is "pay or go to jail for debt." It is then that Bunty begins to pull the strings, gets her father out of this unpleasant predicament, arranges for his marriage to his choice sweetheart, smooths out her brother's love affairs and finally marries herself to the man of her choice.

The players are picked from the leading theatres of Edinburgh and Glasgow, and especially imported for this American tour.

"The High Road"

On Monday evening, April 7, Mrs. Fiske will come to the Academy of Music in "The High Road," her new Edward Sheldon play, in which she has found her greatest popular success since "Leah Kleschna."

Mrs. Fiske was the first to bring Mr. Sheldon forward as a dramatist, and between herself and the brilliant young playwright there seems to exist a peculiar artistic sympathy which makes for the best work on the part of each. In "The High Road," a name given to the play incidentally by Mrs. Fiske, Mr. Sheldon is said to have written his most important play, and in it Mrs. Fiske to have found a character that takes its place with "Tess," "Becky Sharp," "Nora," "Hedda" and "Salvation Nell."

The theme of "The High Road" is of present day biggest. This theme the young dramatist is said to have treated with vigor, gripping dramatic values and the underlying spirit of poetry, which has so characterized much of his former work. The story is that of a woman's whole life. It is the record of her early struggles and experiences, her steady spiritual growth, her gallant progress, in the face of almost overwhelming odds, towards the splendid destiny which at last awaits her.

Of the other characters in the play, there are three that are of prime importance, and these three are in the keeping of Frederick Parry, Arthur Byron and Herbert Delmore, three thoroughly experienced and highly capable actors. The entire cast, it is said, will be found to reflect the genius in selection and direction so uniquely associated with Mr. and Mrs. Fiske and the production to be complete and exquisite to the last detail. In the latter respect, it is said, that even the usual Fiske standard, admittedly the highest in America, has been surpassed.

A Canine Kitefommanee. Some very clever tricks are performed by trained dogs, but Billy B. Van, who is starring this season in "A Lucky Hoodoo," and who will be seen at the Bijou this week, has a dog named Nero; that steals for love and fun, apparently, and when he gets tired of his plunder, returns the property or pilots the owner to where it is hidden.

When carefully watched, Nero is well behaved, but when not under surveillance, he is the spirit of mischief. One day recently he entered a butcher shop at Van Harbor, N. H., Mr. Van's summer residence, and carried off two



BILLY B. VAN AND NERO.
In "A Lucky Hoodoo," at the Bijou all this week.

ed when Mrs. Van took the eggs to the house.

On another occasion Nero kidnapped a pet rabbit, carrying it by the nape of its neck to a near-by woods, keeping it a prisoner for two days, after which he brought the captive back.

Nero may be a thief, says Van, but he seems to have a conscience, or at least a sympathetic heart.

"Mr. Green's Reception" at the Empire. Four members of the same family, the Marx brothers, will be the star feature of the newest tabloid offering to provide the feature entertainment at the Empire during the week start-

ers, George Lee, Paul Yale, Charlie and Frankie Jones, Victor and George Harris, Vera Bright, and ten other delightfully young and attractive girls promise to provide an offering of best value. Only one member of the company, Leonard Marx, has advanced as far as his twenty-fifth year of life, the company being made up of boys and misses, not one of the girls having yet passed through her teens.

In its story, the first act of which is more or less like "School Days," there is shown the talented company at the school directed by Mr. Green. Ten years later, the students have all developed into stars and return to a reception given by their old teacher. Here the fun reaches its height, the scenic equipment being unusual and pretty, the costumes being gorgeous and expensive, and the musical, singing and dancing talents of the former school-children being displayed to advantage and consequent pleasure.

There are twenty people in the company, the beauty and cleverness of the girls making for a splendid ensemble, which is featured by the musical gifts of the Marx brothers, the dialectic cleverness of Leonard Marx and George Lee, the dancing expertise of the Jones brothers, and the operatic gifts of Vera Bright. The song hits are "Hello, Mr. Stein," "Roll Me Around Like a Hoop," "Circus Day," "When I Met You Last Night" and many other bright numbers.

Three performances daily are given at this theatre, the matinee at 3 o'clock, the night performances at 7:30 and 9 o'clock. To accommodate the crowds there are four performances every Saturday, two matinees, starting at 2 o'clock and 3:30, respectively; the night performances occurring at the regular hours.

Orpheum Opens.

Richmond's largest motion-picture house opens to-morrow, under an entirely new policy. For the opening attraction the management has been successful in obtaining the biblical picture, "From the Manger to the Cross," a reverent motion-picture life story of Jesus of Nazareth, produced in authentic locations in Palestine and Egypt.

This picture has been presented before the clergy, both in this country and in Europe, and this is what a few of the most notable had to say:

Dr. Charles H. Parkhurst: "I yielded myself unreservedly to the influence of the occasion, and came away from the representation with the feeling that the transactions in our Lord's life had been brought nearer to me."

Dr. J. K. Dixon says: "They are a wonderful delineation of the New Testament story of the Man of Galilee. They are splendid examples of historic reality. The settings are dignified, the action graceful. The devotion, both to the letter and the spirit of the one Supreme Life lived on the earth, passes before you without a suggestion of the outside world."

This picture will be presented at the Orpheum all this week.

At the Little Theatre.

"The Mexican Spy," a two-reel Lubin picture-play will be the special feature at the Little Theatre to-morrow. Tom Loring, a handsome, but dissipated, youth, is in love with Mary Lee, daughter of the regiment's paymaster. In order to pay his gambling debts to the Mexican, Senor Rivera, supposedly rich, but in reality a spy, Tom steals \$5,000 from the paymaster's safe. The Mexican threatens exposure unless Tom secures the plans for the army's attack on the Southwest, but Mary hears of the situation and pawns her jewels to replace the stolen money. Master Forest Cubbon will again de-

large ham, one at a time, coming back in about half an hour to steal what else he could. The butcher started after some one with a shotgun, but did not discover the thief. The next day the dog entered the shop with one of the missing hams in his mouth, and dropped it at the butcher's feet, and the other ham was returned in a similar manner.

Nero's next exploit, of which Mr. Van tells, was to find a nest containing twelve eggs. Every one of these was so carefully removed that not a shell was broken, and Nero hid them in a shed. Later he piloted Mrs. Van to the spot and seemed to be delight-



DAWSIE McNAUGHTON,
as Bunty, in "Bunty Pulls the Strings," at the Academy on April 4 and 5, with matinee on Saturday.

ful, pretty opera as each number is introduced.

And so complete and thorough has been the drilling given these young people themselves that years hence they will be able to sing from memory all of Gilbert & Sullivan's dainty opera from opening chorus to finale.

Few professional companies have been as easy in a new work on opening night as "The Mikado" company, cast and chorus, has become in its months of training. Over and over again Stage Director Smith and Musical Director Stein have led their company through the intricate steps and often tricky music of the opera until every member of the talented organization dances, acts and sings with the perfection of almost subconscious effort.

Although nearly thirty years have elapsed since "The Mikado" was first produced, the score is as fresh and the humor as vivid as when the charming work was published, but, in addition to the melodious music and the many lines of lightly satirical comedy in the work, those sterling comedians, Mr. M. Alfriend and H. Godwin Boykin, have added to the musical character of the piece by contributing several interpolated songs and a wealth of original patter, consisting largely of local allusions, pointed with humor but without sting.

One of Mr. Alfriend's songs affords him an opportunity to perpetrate several verses of local application, which he will deliver with a certain hesitation, as if he were improvising. In order to strengthen the verisimilitude of his deception and at the same time to express the somewhat bitter feeling of the high-browed artist against the successful low comedian, Mr. Alfriend will spring with careful uncertainty a verse of invective upon one of Richmond's best loved minstrels, that Honey Boy Hotchkiss, though he will be compelled, for the sake of metre, to sink the famous name as if it were a "fisher-kiss."

Apart from this exhibition of professional jealousy, the song is full of a profound philosophy of life, expounded with wit and keen insight by the author-actor-singer. For example, several of the verses contain caustic ridicule of the many who have never been taught the manners of the theatre. These will be hailed by theatre-goers as the outpouring of a soul

voices that will make the genuinely lovely solos, duets, trios, quartets and sextets, in which the score abounds, things of sheer delight to the ear.

The chorus has been brought to such a realization of its own powers that its members have learned to open their mouths and sing with all the freedom of youth and high spirits, so that when Musical Director Stein calls for a forte passage with rising arms a volume of sound results that would bring joy to the soul of many a conductor of a professional comic opera company.

Performances will be given April 1, 2 and 3—next Tuesday, Wednesday and Thursday—at the Academy of Music, for the benefit of the Belle Bryan Day Nursery.

"Bunty Pulls the Strings."

"Bunty Pulls the Strings," the sensational success of two continents, will open an engagement at the Academy of Music, Friday and Saturday, April 3 and 4, with Saturday matinee. From the very first night at the Haymarket Theatre, in London, all has been well with "Bunty." It has been a case of packed houses all the way through. New York had "Bunty" at the Comedy Theatre, where it ran for one solid year, and Chicago likewise fell into line and packed the Orpheum Theatre during the six months stay.

Various explanations have been advanced as to why "Bunty Pulls the Strings" has proved so irresistible a magnet to London, New York and Chicago. No doubt, J. M. Barrie and Harry Lauder have smoothed the path for Mr. Moffatt. Mr. Barrie has taught the English-speaking world to have an interest in Scottish village life, and Mr. Lauder made certain aspects of the Scottish language as familiar in America as the language of the land of the heather.

The story is the acme of simplicity, just a simple chronicle of a Scottish family. Bunty Biggar, a bonnie lassie, literally "pulls the strings" to adjust the matrimonial affairs of her father, her brother and herself. Years before, her father left his bride-to-be on the morning of what was to have been his wedding day, goes to another village, changes his name, makes a success in business, and becomes a leading member of the community. Thirty years later he is found by the



The village folk on their way to the church in "Bunty Pulls the Strings," at the Academy next Friday and Saturday, with matinee on Saturday.

Amusements

Amusements

ACADEMY--- Friday-Saturday Matinee Sat.

As Presented for Two Years at the Haymarket Theatre, London; Two Years at the Comedy Theatre, New York, and Six Months at the Princess Theatre, Chicago.

The Messrs. Shubert and Wm. A. Brady
Announce a Specially Imported Company of Players
In the Sensational Comedy Success of Two Continents,

The costuming takes you back to the time of 1800, that period so dear to the Southern heart. The crinoline, hoop skirts and poke bonnets of the women and the old-fashioned flappy pants, frock coats and tall hats of the men give an unaccustomed note which Richmond will be quick to appreciate.

BUNTY PULLS THE STRINGS

By GRAHAM MOFFAT.

PRICES: Evening, 25c to \$1.50; Matinee, 25c to \$1.00.

MON. APRIL 7, ONE NIGHT ONLY SEATS THURS. APR. 3.

MRS. FISKE In THE HIGH ROAD

PRICES: 50c to \$2.00. CURTAIN 8:15 SHARP.

BIJOU ONE WEEK Starting Mon. Mch. 31
Matinees Tues., Thurs., Sat.

BIGGEST MUSICAL SHOW THIS SEASON.

BILLY B. VAN

Funniest Comedian on the American Stage, and the Charming

BEAUMONT SISTERS

"A Lucky Hoodoo"

BEST SINGING AND DANCING CHORUS IN THE WORLD.

First Time in Richmond.

The New Dance, "Tango," Will Be Presented.

WEEK OF APRIL 7TH—THURSTON, The World's Greatest Magician.

EMPIRE

Week of March 31st.

Here's a Rippling Hit!

4-Marx Bros.-4

In the Big Beauty Revue,

"MR. GREEN'S RECEPTION," With George Lee, Paul Yale and a Company of 20 Beautiful Girls and Clever Boys.

MATINEE DAILY AT 3 P. M.

The Most Glittering Array of Specialists

In Musical Treats, Singing Offerings and Tapschorean Exhibitions Ever Gathered Together in One Company.

Matinees Saturday 2 & 3 P. M.

Most Elaborate Scenically

And the Second Act Providing a Wondrous Display of Tapschorean Never Before Seen in This City Under the Price of \$2.00.

7:30—Every Night—9 P. M.

Matinee, 5c, 10c, 20c. Nights, 10c, 20c, 30c.

Special Feature To-Morrow A Lubin Drama In Two Parts.

The Mexican Spy

Exciting and Entertaining Special Organ Recital To-Morrow.

The Little Theatre

Light with his beautiful singing at Tuesday's recital.

Anniversary Week Bill at Colonial. Five years ago to-day the Colonial began its wonderfully prosperous career in this city. To-morrow and throughout the week an anniversary week bill of specially arranged features will celebrate the event. It is usual for the Colonial to celebrate its anniversary. Never yet have Wilma Vincent & Wells failed to arrange a bill of vaudeville offerings with some unusually attractive feature, that has

COLONIAL

New Bill

5th ANNIVERSARY OF OUR OPENING

WEEK OF MARCH 31.

Having As Its Brilliant Feature Vaudeville's Mightiest Effort.

MAXIM'S MODELS

Reproducing in Life a Series of Famous Paintings by Beautiful Women, Special Scenery and Electrical Effects.

JENNINGS & WILSON

Blackface Artists Supreme.

Greatest Child Artist Alive.

GEORGETTE

The Little Dynamo of Vaudeville.

TAMBO DUO

The Society Entertainers.

Haverlock's Comedy Jugglers

Dexterous Tossing Feats and Convulsive Comedy Efforts.

PERFECT PICTURE PLAYS.

SAME SHOWS 3 P. M. Daily 7:15 and 9 P. M. Same Prices 5c, 10c, 20c, Matinee and Night

served to call attention to the reasons for the success of the Colonial, and, incidentally, to the wide value of the vaudeville field of entertainment. This week's bill has been framed to again demonstrate the cause for the continued popularity of the Colonial, and also to provide a feature of greater expense by far than most features found in the popular-price vaudeville, since cost will not be reckoned, the desire being merely to show the Colonial at its best, no thought of pecuniary returns being considered in forming the bill. Maxim's models will be the unusual Continued on Seventh Page.